

and medallists exerted their utmost skill in the work of transmitting his features to posterity ; and his features were such as no artist could fail to seize, and such as, once seen, could never be forgotten. His name at once calls up before us a slender and feeble frame, a lofty and ample forehead, a nose curved like the beak of an eagle, an eye rivalling that of an eagle in brightness and keenness, a thoughtful and somewhat sullen brow, a firm and somewhat peevish mouth, a cheek pale, thin, and deeply furrowed by sickness and by care.¹

These brief portraits are usually introduced with remarkable skill. Take, for example, that of Sir Edward Seymour, the one man in the first session of James I's Parliament who dared to oppose the government and to complain of the corruption and intimidation practised by its agents to secure the election of the court candidates.

The government had just proposed that the House should resolve themselves into a committee for the purpose of settling a revenue on the King. ' Then Seymour stood up. How he stood, looking like what he was, the chief of a dissolute and high spirited gentry, with the artificial ring-lets clustering in fashionable profusion round his shoulders, and a mingled expression of voluptuousness and disdain in his eye and on his lip, the likenesses of him which still remain enable us to imagine/ ² Then follows a summary of his speech, which loses nothing in

point of force
by Macaulay's rendering, and gains in
interest from the
vision of the man which Macaulay's
description calls up.

The villains of the story are described with
a touch of
caricature. Macaulay's hatred of their
characters seems to
urge him to make them hideous and
ridiculous.

Take
Ferguson the plotter. At the moment when he
is described
he was in hiding in Holland. English envoys
at foreign

¹I, 508 (iv). ail, Sii (vii).